



Peter Noever

UPSTAIRS DOWN

■ ■ ■ The Pit ■ The Tower ■ The Terrace Plateau

Exhibition

15 January to 27 February 1994
STOREFRONT for Art and Architecture
Kenmare Street 97, New York, N.Y. 10012

Gallery Hours: Tuesday to Saturday 12 - 6 pm
Opening Reception: January 15, 6 - 8 pm

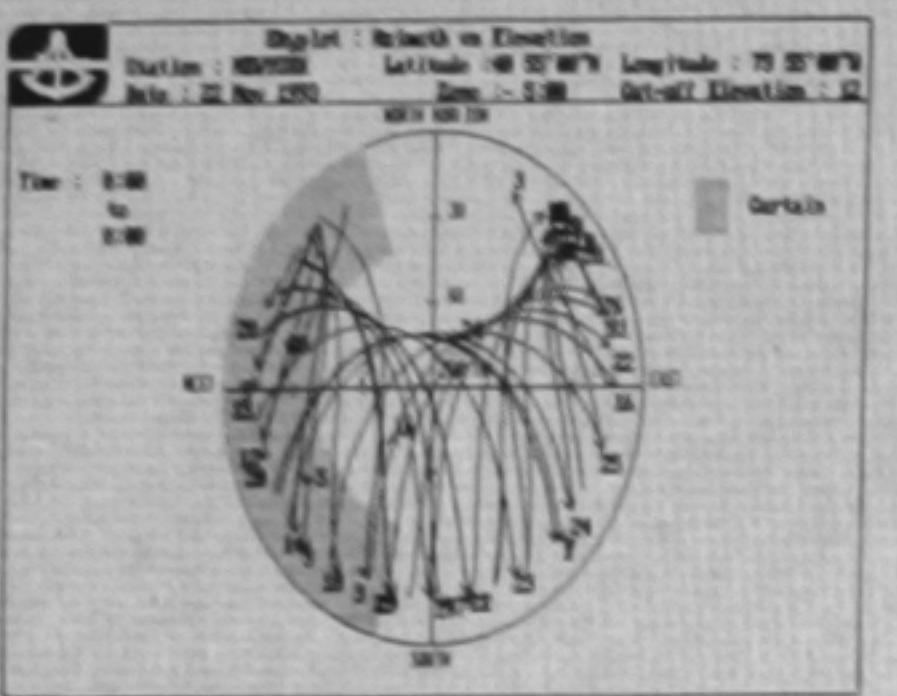
UPCOMING EXHIBITION

Laura Kurgen

YOU ARE HERE

Information Drift

8 MARCH to 15 APRIL



YOU ARE HERE: INFORMATION DRIFT IS A COMPUTER-BASED MULTIMEDIA INSTALLATION THAT SEEKS TO EXPLORE AND QUESTION THE WAYS IN WHICH MAPS WORK TO PROVIDE INFORMATION, AND THE RELATIONS BETWEEN MAPS AS INFORMATION AND THE SPACES THEY SEEK TO PORTRAY. USING SPIN-OFF MILITARY TECHNOLOGY FOR SATELLITE-BASED IMAGE PROCESSING, COMPUTER PROGRAMMING AND DATA LEVELLING (HUD), THE PROJECT INVOLVES CONSTRUCTING SELECTIVE DIGITAL MAPS, MANIPULATING THEM WITHIN GEOGRAPHIC INFORMATION SYSTEMS (GIS) DATABASES, AND PRESENTING THEM ON TRANSPARENT DISPLAY SCREENS AND OVERLAIN ON WALL DISPLAYS AND WINDOWS. THE AIM IS TO INVESTIGATE THE SPATIAL CHARACTERISTICS OF THE MAP ITSELF, WHICH IS TO SAY THE ARCHITECTURES OF ITS INFORMATION, AND THEIR EFFECTS ON THE SPACES THROUGH WHICH THE MAP GUIDES ITS USERS. THE "HERE" OF A MAP, AND MAPS ALWAYS PRESUPPOSE SOME SORT OF ORIENTING "YOU ARE HERE," IS QUITE ANOTHER THING FROM THE "HERE" OF THE CITY OR THE DESERT, AND DRIFTING IN THE INFORMATION ZONE *of the map* CAN YIELD A SHARPLY DIFFERENT EXPERIENCE OF SPACE.

IF THE NEW STOREFRONT ALLOWS THE BUILDING'S OUTSIDE TO BECOME ITS INSIDE, AND VERSA, "INFORMATION DRIFT" AND ITS RELATED THEMES REACH REVERBERATION AT ANOTHER LEVEL. WHETHER OR NOT THE WALLS PHYSICALLY MOVE, THE SPACE OF THE GALLERY IS ALREADY AFFECTED BY THE EASY ENTRANCE OF THE 'OUTSIDE' IN THE MODE OF INFORMATION, LAYERED THROUGH AND THROUGH WITH SPACES UTTERLY HETEROGENEOUS TO THOSE IN WHICH OUR BODIES ARE ACCUSTOMED TO MOVING. WITH THE INTRODUCTION OF THESE MAPS DISPLAYED AS VIRTUAL IMAGES, LIGHT IMAGES, OPTICALLY FOCUSED AT INFINITY — NO VIEWER WILL BE ABLE TO REMAIN WITHIN THE STOREFRONT FOR VERY LONG.

WANTED: PROPOSALS

Deadline Extended to Feb. 15th

QUEER SPACE MANIFESTOS/PROPOSALS

Flaming through outer space? Or crossing your inner child? Acting UP, going down, carrying on. Hang around, come across, put out, jerk off, log on, boogie down, work through, fashion forward, lay back. Safety. Danger. Uptight. Deviant. Ask. Tell. Where are the traces of our queer ancestors? Where did they arrive, shelter, display, depart? Melvin Dixon says: "I'll be somewhere listening for my name."

Voices and discourses. Trade, betrayal, tradition. Erasures - racism - races, labors, labors: logging, and luxuries, and loneliness. A homeless person's "right to privacy" - where does it live? Younger and older, effeminate/femme/feminine/masculine/butch. Commissions, emotions, movements.

Dignity/pride/exhibitionism/shyness/shame/attitude/public displays of affection.

"All the rage"

What is a march a parade a demonstration? The dictionary says: "Queer from German queer (oblique, cross, adverse)."

WHAT MAKES SPACE QUEER? HOW TO GIVE QUEER SPACE A HISTORY AND A FUTURE, A POWERFUL PRESENCE? WHAT'S THE QUEEREST IN UTOPIAS, IN DISSIDENTS, IN ENVIRONMENTS, IN INTIMACIES, IN BOWLING LEAGUES, IN HEALTH AND ILLNESS, IN SOLIDARITY, IN URBAN PETS, IN NATIONALISM AND COSMOPOLITANISM, IN SELF-DEFENSE, IN CYBERSPACE, IN JOBS AND NO JOBS, IN FILM AND VIDEO, IN THE CHRISTIAN RIGHT, IN MEMORY, IN THE HYPOTHALAMUS, IN THE HIGH SCHOOLS, IN DANCING AND WALKING, IN CIVIL SOCIETY, AND IN INTERIOR DECORATING? THE STOREFRONT FOR ART AND ARCHITECTURE IN NEW YORK IS SOLICITING QUEER SPACE MANIFESTOS AND MANIFESTO/PROPOSALS FOR A COLLECTION EDITED BY **EVE KOSOFSKY SEDGWICK** WITH **BÉATRIZ COLOMINA** AND **DENNIS DOLLEN**, AN INSTALLATION CURATED BY **CINDY PATTON**, AND OTHER POSSIBLE INSTALLATIONS/EVENTS/VIDEOS/BILLBOARDS/PERFORMANCES/MONUMENTAL RALLIES/CIRCLE LINE CRUISES/BARNEY'S WINDOWS/ETC., AROUND NEW YORK, TIMED FOR 25TH ANNIVERSARY OF STONEWALL THIS SUMMER. MANIFESTOS AND MANIFESTO/PROPOSALS CAN TAKE ANY FORM BUT SHOULD BE TWO 8 1/2" X 11" PAGES OR LESS INCLUDING ANY DRAWINGS. (PROPOSALS, IF INCLUDED, NEED NOT BE DETAILED AT THIS STAGE.)

send to
QUEER SPACE

STOREFRONT FOR ART AND ARCHITECTURE
97 Kenmare Street, New York, NY 10012
TEL 212-431-5755 Fax 212-431-5755

GRANTS AVAILABLE

NYSCA: Independent Projects

THE ARCHITECTURE, PLANNING AND DESIGN PROGRAM OF NEW YORK STATE COUNCIL ON THE ARTS ANNOUNCES THE AVAILABILITY OF PROJECT GRANTS FOR ARCHITECTS, DESIGNERS AND SCHOLARS THROUGH ITS INDEPENDENT PROJECTS CATEGORY.

GRANTS OF UP TO \$10,000 WILL BE AVAILABLE FOR ARCHITECTS, DESIGNERS AND SCHOLARS TO REALIZE SPECIFIC PROJECTS WHICH ADVANCE THE FIELD AND CONTRIBUTE TO THE PUBLIC'S UNDERSTANDING OF THE DESIGNED ENVIRONMENT; FOR EXAMPLE, DEVELOPMENT OF DESIGN PROTOTYPES; HISTORICAL STUDIES OF BUILDING TYPES; OR EXPLORATIONS OF NEW TECHNOLOGY FOR THE DESIGN FIELDS. THE PROGRAM IS PARTICULARLY INTERESTED IN INNOVATIVE IDEAS BEING EXPLORED OUTSIDE OF TRADITIONAL PRACTICE. INDIVIDUALS WHOSE WORK IS NOT BROADLY KNOWN ARE ENCOURAGED TO APPLY.

PROJECTS MAY RELATE TO ANY OF THE PROGRAMS' FUNDING CATEGORIES, AND TO ANY OF THE ELEVEN DISCIPLINES IT COVERS, INCLUDING: ARCHITECTURE, ARCHITECTURAL HISTORY, LANDSCAPE ARCHITECTURE, URBAN AND RURAL PLANNING, URBAN DESIGN, HISTORIC PRESERVATION, GRAPHIC DESIGN, INDUSTRIAL DESIGN; AND ARCHITECTURAL DOCUMENTATION.

APPLICANTS MUST BE SPONSORED BY A NON-PROFIT ORGANIZATION. THE ARCHITECTURE PROGRAM STAFF WILL ASSIST INDIVIDUALS IN IDENTIFYING AN APPROPRIATE GROUP, BUT THIS MUST BE DECIDED BEFORE SUBMITTING AN APPLICATION. ONLY NEW YORK STATE RESIDENTS ARE ELIGIBLE TO APPLY.

AN OPEN MEETING TO DISCUSS THIS FUNDING OPPORTUNITY FOR INDIVIDUALS IN THE DESIGN FIELDS WILL TAKE PLACE ON THURSDAY, JANUARY 20TH AT 6:30 PM AT THE ARCHITECTURAL LEAGUE (457 MADISON AVENUE, NEW YORK CITY). REPRESENTATIVES FROM NEW YORK STATE COUNCIL ON THE ARTS WILL BE THERE TO DESCRIBE THE PROGRAM AND ANSWER YOUR QUESTIONS.

IF YOU NEED NYSCA GUIDELINES OR ASSISTANCE WITH THE APPLICATION PROCESS, PLEASE CALL ANNE VAN INGEN OR DEBORAH NORDEN AT **212.387.7013**. ALL APPLICATIONS ARE DUE ON MARCH 1, 1994. FINAL DECISIONS WILL BE MADE IN THE SUMMER OF 1994.

SUPPORT

Individual Contributions

CONTRIBUTORS (\$30 or more)

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Contribution Form

I would like to make a contribution of \$ _____
My contribution is tax deductible to the full extent
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STOREFRONT FOR ART AND ARCHITECTURE
97 Kenmare Street, New York, NY 10012

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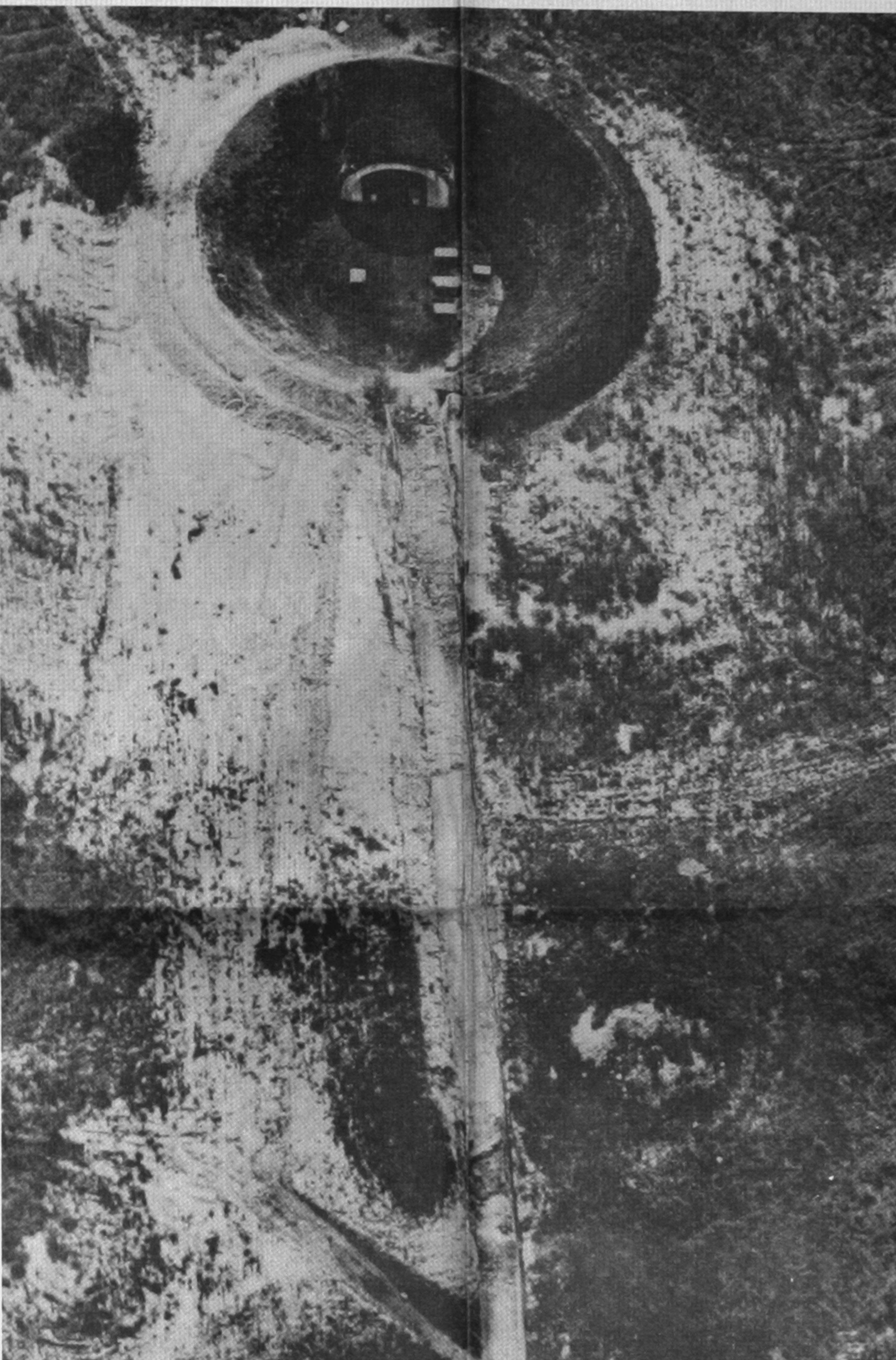
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UPSTAIRS DOWN

The Pit, The Tower, The Terrace-Plateau



PETER NOEVER

15 January to 26 February 1994

Gallery Hours: Tuesday - Saturday 12-6pm
Opening Reception: January 15, 6-8pm

This project has been made possible with major support from

AUSTRIAN CULTURAL INSTITUTE, NEW YORK

AUSTRIAN FEDERAL MINISTRY FOR FOREIGN AFFAIRS, VIENNA

AUSTRIAN FEDERAL MINISTRY OF SCIENCE AND RESEARCH, VIENNA

AUSTRIAN FEDERAL MINISTRY OF ART AND EDUCATION, VIENNA

STROHAL P. OHG BUCH & OFFSETDRUCK, VIENNA

A catalogue of this exhibition will be available with texts from Kyong Park,

Michael Sorkin and Gabriele Petrick, and statements from Bernard Rudofsky,

Carlo Scarpa, Günther Feuerstein, Friedrich Achleitner,

40pp. 11 x 16.5. illustrations: 20 b/w, 50 color

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PETER NOEVER, DESIGNER, DIRECTOR OF AUSTRIAN MUSEUM FOR APPLIED ART: MAK (ÖSTERREICHISCHE MUSEUMS FÜR ANGEWANDTE KUNST) IN VIENNA, AND THE CHIEF EDITOR OF ARCHITECTURAL MAGAZINE UMRIS, WILL PRESENT HIS RECENT AND ON-GOING PROJECTS IN AN EXHIBITION CALLED UPSTAIRS DOWN: THE PIT, THE TOWER, THE TERRACE-PLATEAU. HIS FIRST IN NEW YORK, THE EXHIBITION WILL BE CENTERED ON VARIOUS BUILDING PROJECTS ON A SITE IN BURGENLAND (BREITENBRUNN), AUSTRIA, WHERE THE PIT, THE TOWER AND OTHER WORKS ARE LOCATED, AND THE TERRACE-PLATEAU, WHICH IS ON THE GROUNDS OF MAK IN VIENNA. THIS WILL ALSO BE THE FIRST EXHIBITION WITHIN THE COLLABORATIVE BUILDING PROJECT BY VITO ACCONCI AND STEVEN HOLL, WHICH HAS PHYSICALLY TRANSFORMED STOREFRONT.

DOWNSTAIRS UP

Kyong Park

WILL BE THE "TOWER," A 25 METER HIGH OBSERVATION TOWER THAT WAS DESIGNED IN 1990/91. WITH EACH CONSTRUCTION, NOEVER NOW GOES HIGHER AND HIGHER.

WHILE IN VIENNA, NOEVER DIRECTS A MUSEUM BUT, IN BURGENLAND, HE IS BUILDING A MUSEUM. HERE THERE IS NO CURATOR, NO DIRECTOR AND NO SUPPORTERS TO CONTEND WITH, ONLY HIMSELF. THE COLLECTION OF THIS MUSEUM IS MADE AND OWNED BY PETER NOEVER,

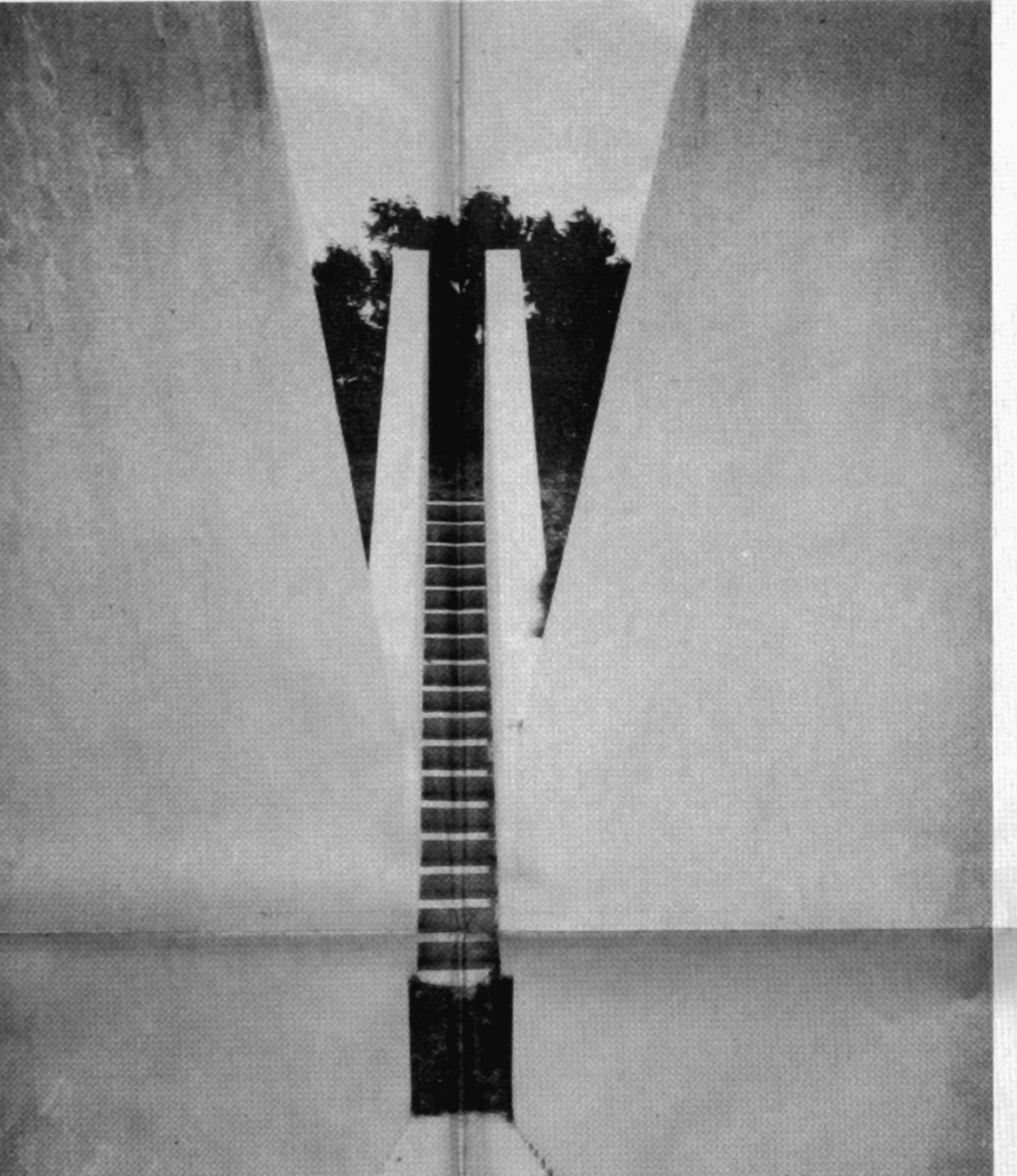
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BUT THIS IS ALSO WHERE ZEN MEETS GODZILLA. THE "TOILET WITH CONCRETE PLATEAU" AUSTERE INSIDE AND OUT, IS LIKE A BUNKER MADE FOR MEDITATION. ITS SLOPING RECTANGULAR SHAPE REMINDS ME OF THE ENCLOSURE OF THE STAIR WHICH TAKES YOU DOWN TO AN INTERCONTINENTAL BALLISTIC MISSILE SILO. THE LIGHT THAT PIERCE THROUGH ITS NARROW AND HORIZONTAL SLIT FEELS ALMOST RADIOACTIVE. IN THIS DARK CAVERNS, THE CONCRETE TOILETS WITHOUT FLUSH VIRTUALIZE A POST-NUCLEAR LIVING. EACH WITH A LOUDSPEAKER INSIDE AND WEIGHING 3.5 TONS, THE "36 CONCRETE ROCKS" ARE TOO SARSONIC MERELY FOR SITTING. SOMETHING ALIVE MIGHT BE CASTED INSIDE. SOMETHING BIG COULD STAND ABOVE THEM. THEY TOO LOOK RADIOACTIVE, REMINDING ME OF THE ABANDONED NUCLEAR POWER PLANTS THAT ARE EVERYWHERE. MAYBE SPENT NUCLEAR FUELS ARE INSIDE. THE "TOWER," WITH ITS LONG VERTICAL LADDER CONNECTING ALL OF ITS FLOORS, LOOKS SO MUCH LIKE A SECTION OF A MISSILE SILO. THE ROUND EXCAVATION THAT MADE THE "PIT" COULD BE A BOMB SITE THAT HAS SOFTENED WITH TIME. THE DUG-OUT "QUARRY PASSAGEWAY," AND THE TUNNEL SHOOTING FROM THE RECENTLY COMPLETED "CUBE 37," ALL BRING MILITARY AND RELIGIOUS READINGS WHICH, I SUSPECT, WERE NOT HIS INTENT AS HE WHITE WASHED THEM ALL...

THE TERRACE PLATEAU,¹ AN Elevated Platform AT THE END OF MAK's COURTYARD, IS NOEVER'S PEDESTAL TO SHOWCASE EXPERIMENTAL ARCHITECTURE. THE PROPOSALS FROM RAIMUND ABRAHAM, COOP Himmelb(l)au, GUNTHER DOMENG, MARK MACK, THOM MAYNE, ERIC OWEN MOSS, HELMUT RICHTER, MICHAEL SORKIN AND LEBEUS WOODS WOULD MAKE IT THE FIRST PROSCENIUM FOR ARCHITECTURE. IT WOULD BE A MONUMENTAL VICTORY, FOR EXPERIMENTAL ARCHITECTURE, IF REALIZED. THE IDEA OF A MUSEUM EXHIBITING BUILDINGS OR HAVING A COLLECTION OF BUILDINGS ON SITE IS A RADICAL ONE, THE SAME AS NOEVER DOES IN BURGENLAND AND THE COLLABORATIVE BUILDING PROJECT BY VITO ACCONCI AND STEVEN HOLL AT STOREFRONT.

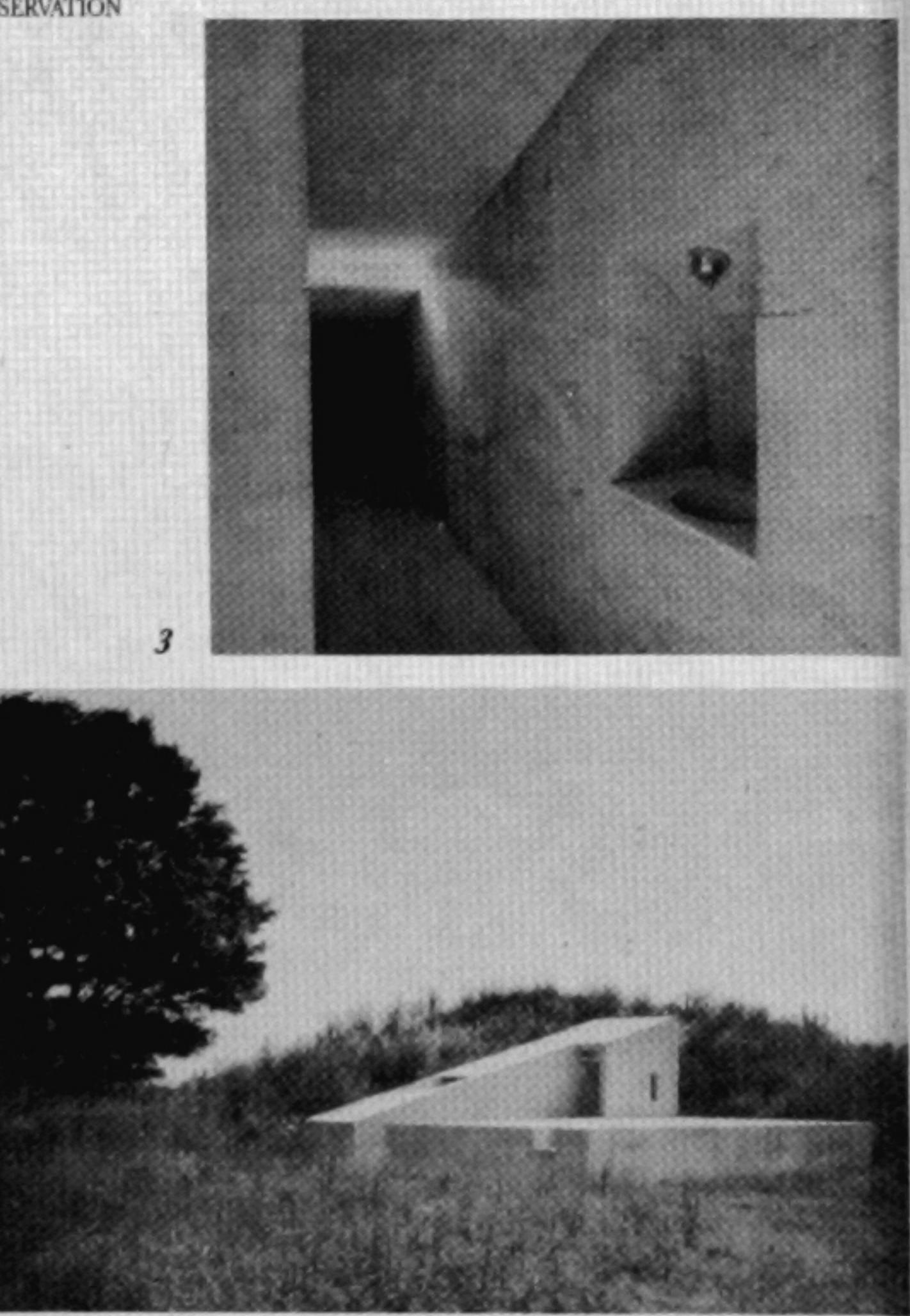
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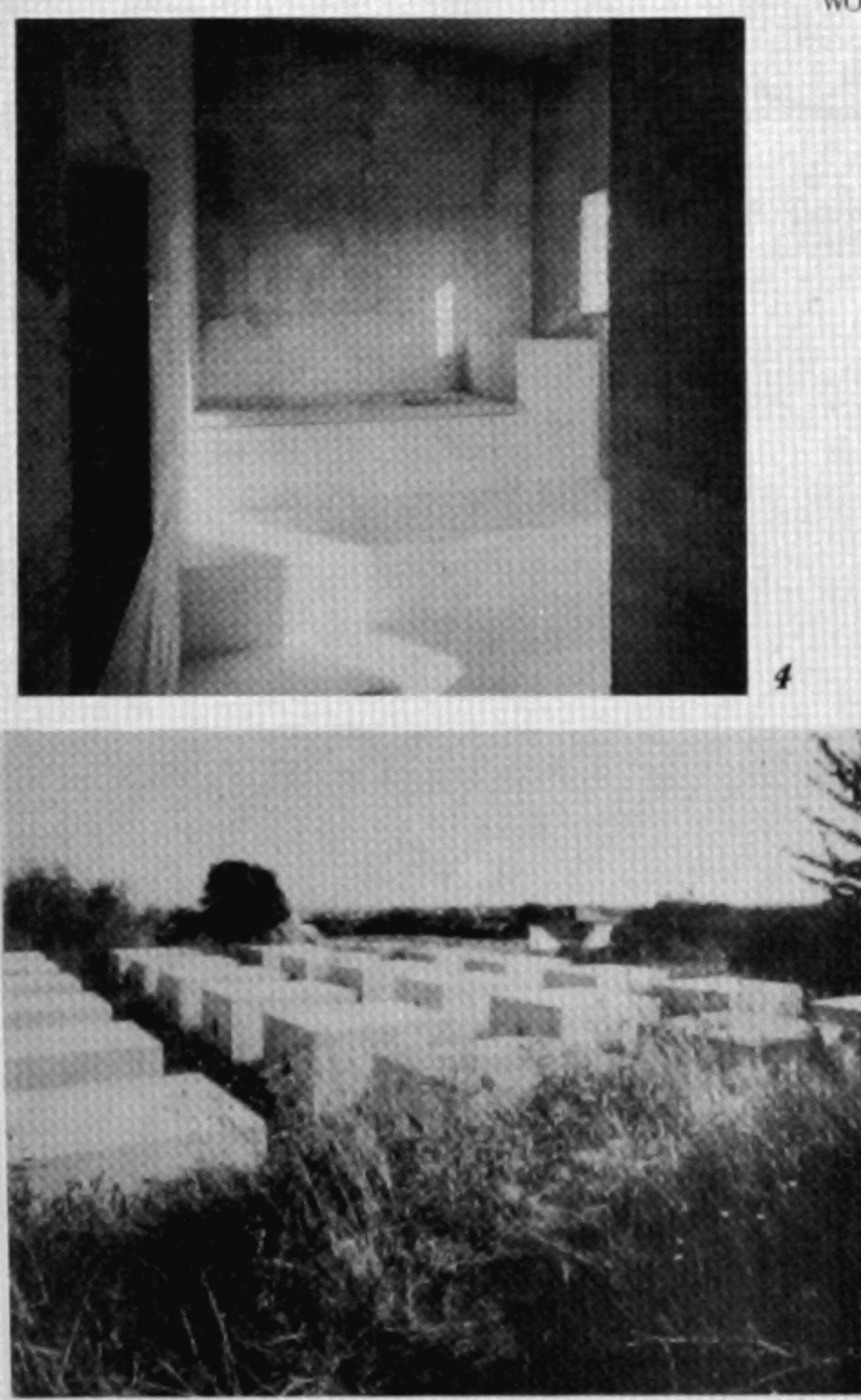


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2 Wing-Stair. 1980/81
3 Interior View of the Toilet with Concrete Plateau. 1983
4 Interior View of the Toilet with Concrete Plateau. 1983
5 Toilet with Concrete Plateau.
6 36 Concrete Rocks in the Quarry Area. 1990



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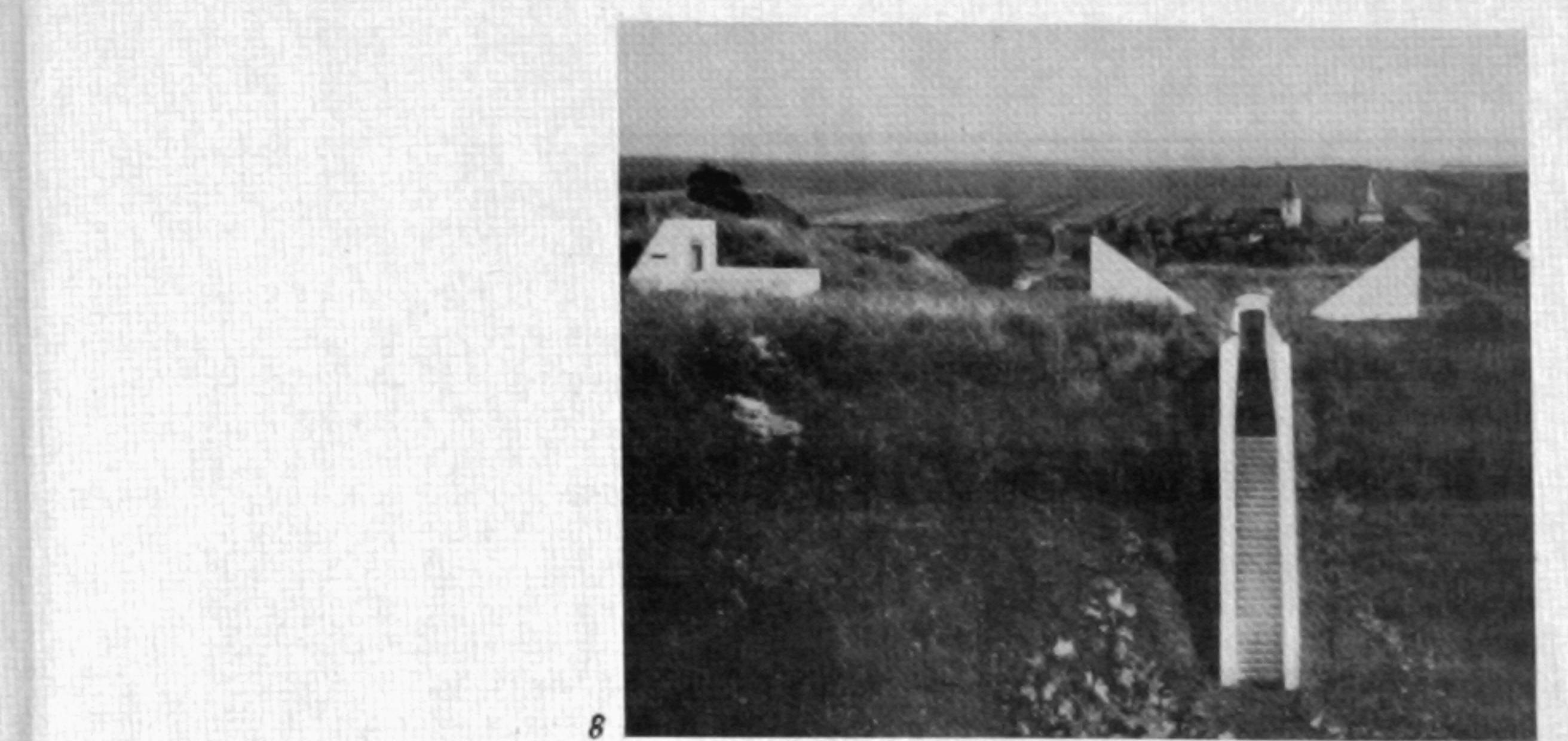
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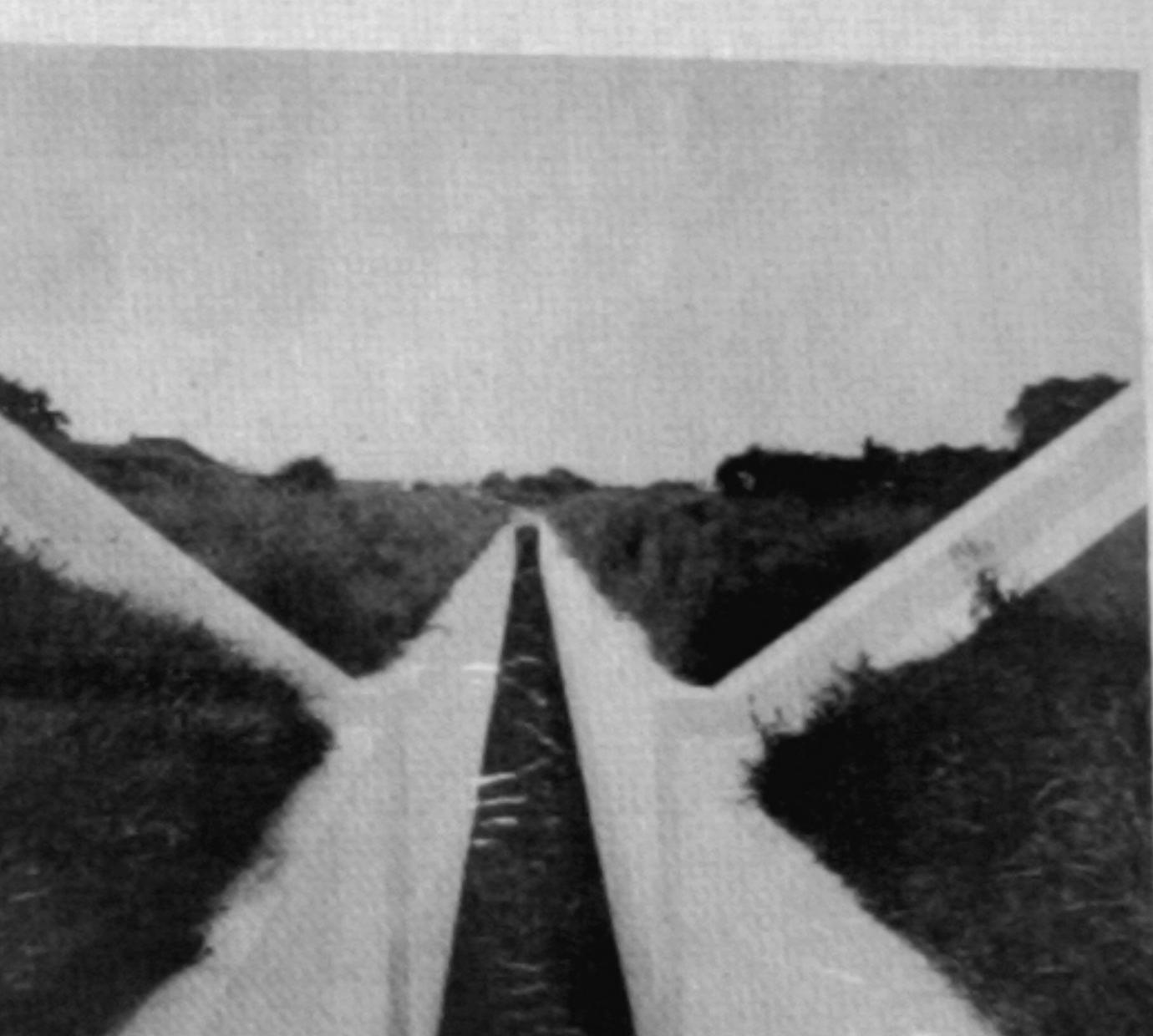
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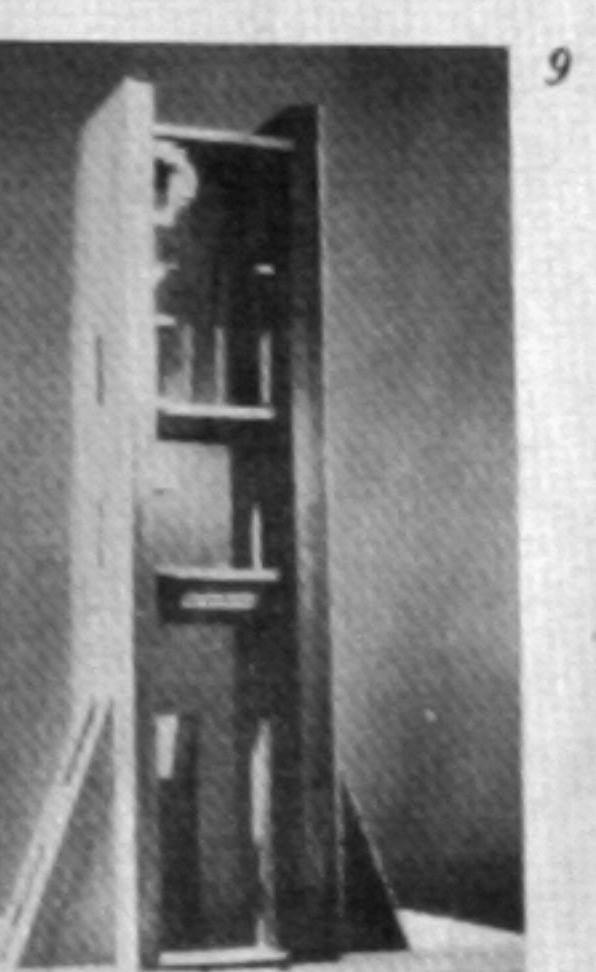
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It's some time now since sculpture, hemmed by slackening figural possibilities, by the dimming aura of adjunction to architecture, and by boredom with just standing there, zipped out into the big open and - emulating ancient line carvers and mound builders - exceeded itself, bursting upon the landscape. But sculpture, remarking its sites to coopt an "expanded field," plunged itself into an irony of dead-end proportions. While it sought to do more, its means became less. The arts of minimalist punctuation, however mighty the energies necessary to achieve their monuments, were hobbled by a single question that grew duller and duller as it was more and more answered: how small a concept will suffice to signify art.

Peter Noever's deft tectonic pit pulls earth art's singing chestnuts out of the fire by confronting them with the test they could never abide, the test of use. Embracing the subtle historic forms of geometry elegant and simple, Noever assumes the art but spurns the ethic, slaking the thirst for more than Minimalism arouses. In his loopy magnificent Burgenland dacha, he has made not simply a site, an armature for spectatorship, but has crafted a place. Here's the difference: Noever's work tests not the edge of sculpture but the edge of architecture. The arts of habitation are not excluded but attenuated, made to dance to a languorous yet electric tango of life floated to ritual.



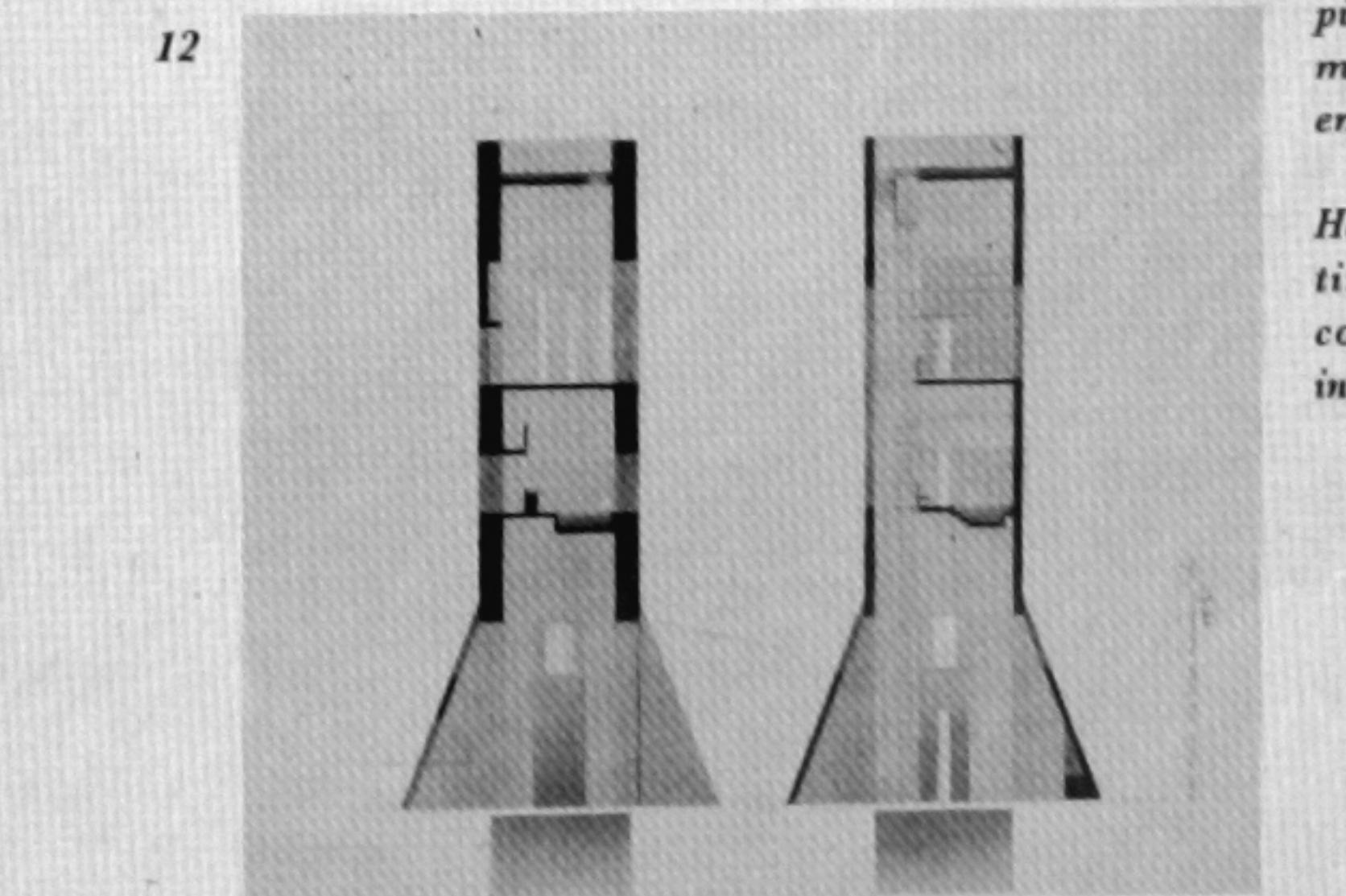
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- 7 Cross Point of Quarry Passageway with Concrete Walls and Two-Winged Staircase Elements
- 8 Quarry Stair Construction, Toilet with Concrete Plateau View to the Neuviertel
- 9 The Tower
- 10 Wing-Stair 1980/81
- 11 Wing-Stair 1980/81
- 12 The Tower, Stage II, Section North-South, Section West-East
- 13 Terraced Plateau in the MAK Garden
- 14 The Tower, South and West Elevation



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There's a photograph of the old wine cellar to which Noever's project forms both addition and completion. Under its vault, running axially from door to door - from street to nature - is a long, long table. This table is the initiating vector of the work, the line that begs extension. It continues both as line, pure energy, burrowing between gorgeous thick retaining walls through the hillock behind, and as event, suffusing the site with conviviality. On the table, in the photograph, lies a serenity of bottles and glasses, numberless litres of wine from the surrounding vineyards, injunctions to enjoyment. Candles flicker, revelers await invitation just outside the door. Noever's place exists in indispensable constellation with the activities it insipres and supports: the ruins of this place will properly entail not simply a crumbling of concrete but the shards of these bottles and glasses, and a pungent lingering aroma of all that was drunk there.

The pivot of use turns throughout. Elsewhere on the site is the toilet, easily history's most elegant outhouse. Wash water falls from a beautiful brass tap into a basin of baptismal grace. Nearby the toilet, a two hole. Like those serried plonk bottles, the twoness of the thing invites a use that is, shall we say, collegial. And yet decorous: after all those glasses of sturm, one need not pee in the woods. And, at more contemplative moments, one sits in a ravishing space peering through its fissures to the landscape beyond, perfectly enframed.

Isn't this architecture's genius? This intimate union of the quotidian and the absolute vision. Noever's master of the architectonic primary, of the arts of scooping, cutting, casting, retaining, of the fundamental rituals of procession, of ascent and descent, of the skills of attachment and sition, of the frank obisances the natural is ever due, of transcendent use. Consummate architect, Noever invents happy ways for bodies to be in the world. And, friendly to the forms of contention, he does not demur at the swift imprint of the imageable. Unmistakably, the pit's airborne view's the mirror of Venus. No point in making too much of this save one thing: Noever's fond embrace of the abiding relevance of the familiar.

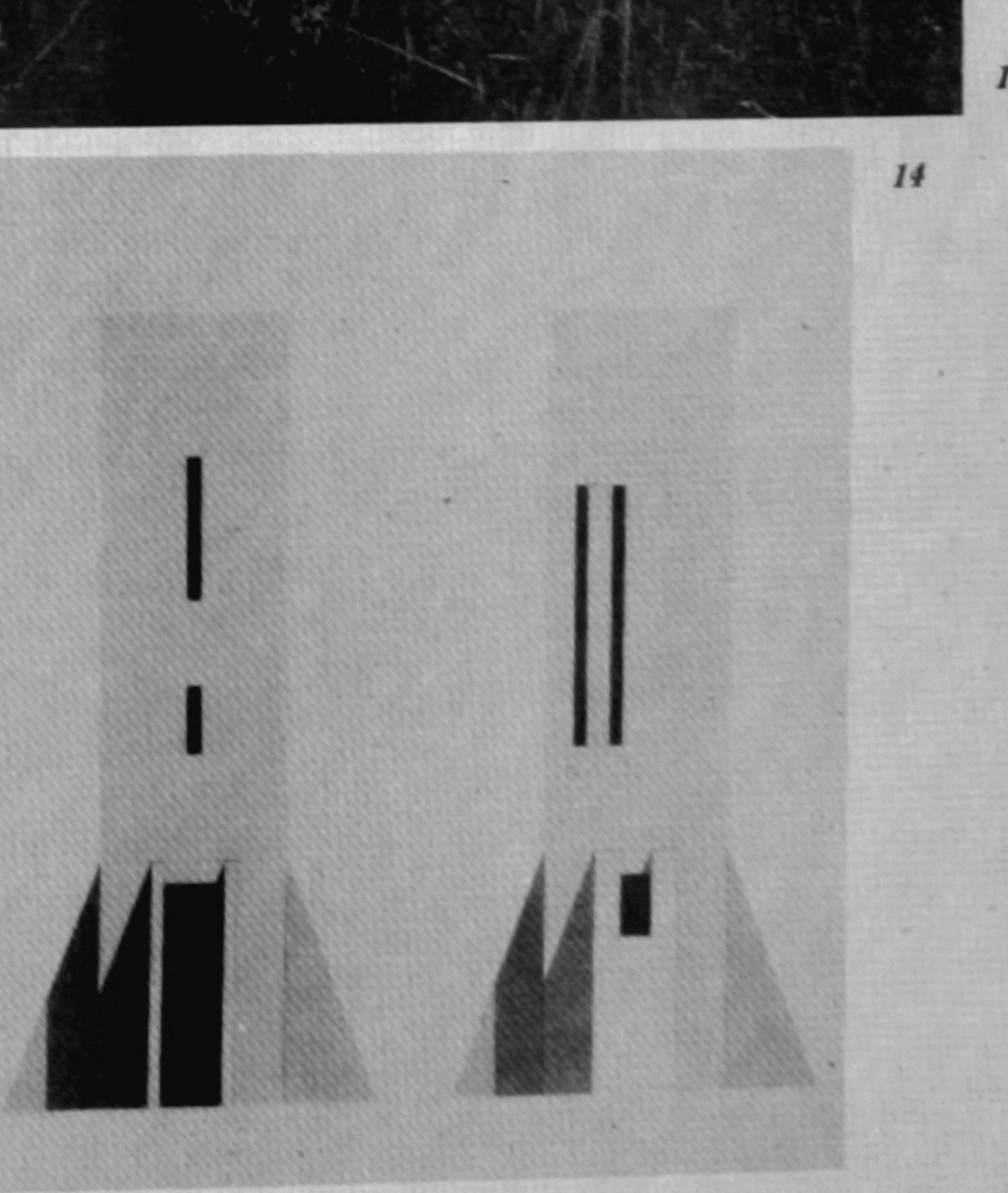
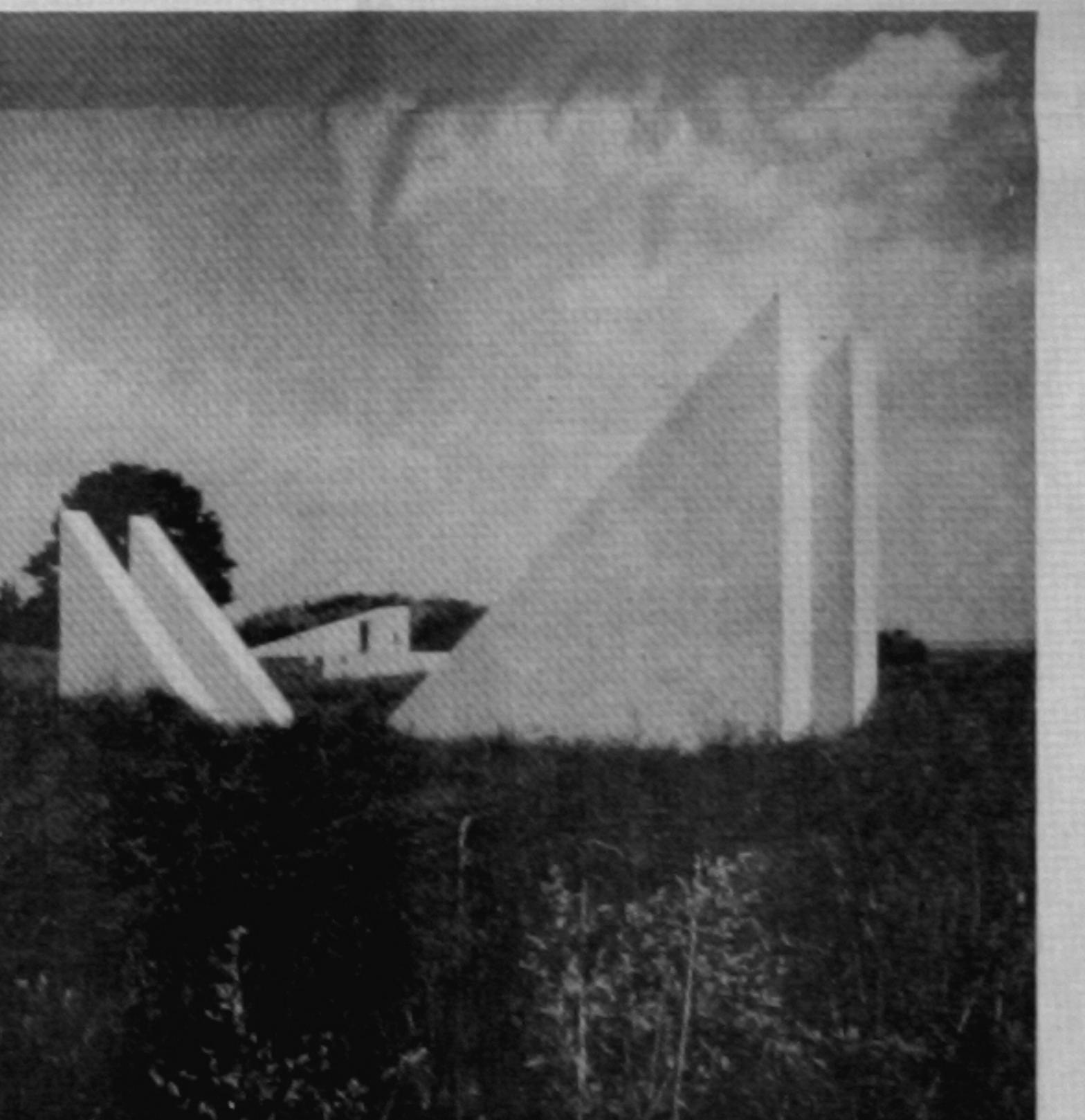
Here, then, is architecture. In and out of its place and time, about bee-buzzing afternoons as much as the conundrums of art, Peter Noever's place is assured, indelible, and very beautiful.

Terra Noever

Michael Sorkin



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